

NORVIS 2017 – Choice of Delights, 4.30-6.00pm

Each afternoon tutors offer a number of optional activities and classes, intended to give students an opportunity to try something new, to widen their experience and to meet and work with other course members. This booklet is designed to help you plan your week's activities. Brief descriptions are given here; for more details, please see the relevant tutor. Sign-up sheets for each day's activities will go up before dinner the previous day. Some activities are restricted in numbers or require skills such as good sight-reading or ability to work one to a part; this is indicated where relevant.

SUNDAY 30th JULY

Recorder consorts: Jane Mitchell

A selection of not-too-difficult ensembles. Pitch A 440

Transpose like a pro: Oonagh Lee

The ability to transpose on sight is very important for the recorder player. This is particularly useful within a consort, or for the flexibility it gives recorder players to play music written in many clefs. This is a fun session designed to give tips and hands on experience of transposition on sight. Suitable for recorder players who play instruments in C and F. Ability to read bass clef will be very useful for this class.

Baroque dance: Elizabeth Dodd

The ballroom minuet - interesting for anyone who plays minuets to see how the steps and dance phrase fits the music. Soft soled shoes with a small heel are suitable.

Monteverdi, Vago Augelletto: Ali Kinder

In this 450th anniversary year since the death of Monteverdi, we will look at one of the pieces from his eighth and final book of madrigals. It is a setting of a Petrarch sonnet, scored for seven voices, two violins and continuo. We will play it on anything that comes to hand! Baroque string players are very welcome, but also viols (treble clef parts only) and recorders, keyboard and plucked continuo (figured or score), and plenty of voices. Pitch A=415 (I probably have a couple of low pitch recorders to lend to people - do ask!)

Thomas Campion and the English Ayre: Martin Eastwell

2017 is also the 450th anniversary of the birth of Thomas Campion, a poet and a composer with a very distinctive and refreshing voice. I plan to start with a short introduction to his life and work, after which we will work on a selection of his 3 and 4 part songs for voices, lutes and viols, and also some solo songs for those wishing to have a go! Pitch A=415.

Bach – Alio Modo: Jacqui Robertson-Wade

This is the Choice of Delight for viol and baroque string players who would like to play arrangements of the music of J. S. Bach. Published by Fretwork, these pieces vary from three to five parts and players can experience the absolute joy of playing organ preludes, fugues and chorales, arranged by Richard Boothby and Jacob Heringman. The arrangements have been transposed into friendly keys, but require a good standard of sight reading and playing. Depending on numbers, we may have a session where parts are doubled. The sonority and clarity of the viol consort lends itself well to the complexity of the part writing. Music can be seen in advance. Pitch A = 415

MONDAY 31ST AUGUST

Try a baroque flute: Mary Tyers

Peter Booth of the Early Music Shop is kindly bringing some baroque flutes which will be available for anyone interested to try out.

Recorder ensemble: Alan Davis

This session is for an unlimited number of players of recorders of all sizes from soprano to contrabass. Players of great bass and contrabass are particularly welcome. The repertoire to be played will be technically undemanding, and will range from Susato to a medley of Frank Churchill's songs from the 1938 Disney film of Snow White and the Seven Dwarves. Pitch A 440

Contemporary music for viols: Jacqui Robertson-Wade

I have been asked to do a contemporary music session for viol players and have selected 'friendly' (don't be scared!) repertoire. It's really important to keep an open mind about contemporary music, so why not give it a go? A good standard of sight reading is required. Below is a list of some of the repertoire and depending on how many people sign up for it, we will play in 4, 5, 6 or 7 parts, with the possibility of some parts doubled. Please let me know if you have any requests. Pitch A 415.

4 part: Daybreak David Goldstein, Tr t b, Hit 2 gs T Mizuno, Tr t b, A piece of rainbow formed, Tr tr t b, Prelude and fugue Larry Wallach tr t b b, Four by four Will Ayton, Tr t t b.

5 part: Fantasia sine nomine, Sarah Mead, Tr tr t b b, Sleeping Mizuno, Tr tr t b b, Sir William dunch's Pavan and Galliard - Virginia Brookes, Tr tr t t b, Tres Piezas Latinas Lee Inman, Tr t t b b, Suite Gillian Platt, Tr tr t t b.

Playing with poise – tips and tricks to avoid pain and strain: Susanna Pell

Susanna is a qualified teacher of the Alexander Technique. In this class she will give a brief introduction to the Technique and, employing some of those ideas, will explore how to sing and play with greater freedom and less effort. Please bring a book and wear loose, comfortable clothing.

Improve your sight-singing: Clare Griffel

Would you like to be a more confident sight-singer? In this session we will reflect on effective ways of looking at an unfamiliar piece of music, some common pitfalls and how to avoid them, and will put these ideas into practice by singing some straightforward pieces by Dowland and others.

Monteverdi – Scherzi Musicali: Martin Eastwell

2017 is the 450th anniversary of the birth of Claudio Monteverdi. His Scherzi Musicale of 1607 (not to be confused with the Scherzi Musicale of 1632!) contains varied and often lighthearted works for voices (SAB) with instrumental ritornelli (violins, or viols and lutes). If time allows, we will also look at similar works by some of his contemporaries. Pitch A=415

TUESDAY 1st AUGUST (Renaissance day)

Renaissance viols: Andrew Fowler with Richard and Vivien Jones

Those who already play renaissance viols will know that their warm and plangent tone quality makes them ideal for ensemble music from before 1600. Richard Jones makes complete sets of viols, after an original by Francesco Linarol, which we will use to bring out the beauty and intricate detail of some 16th-century Spanish secular songs and sacred music. Renaissance viols will be provided, but please feel free to bring your own if you have one.

Suitable for viol players and singers of at least moderate standard. Listeners also welcome.

Renaissance recorder consort: Oonagh Lee

A playing session, where we will aim to cover as much repertoire as possible, celebrating the renaissance recorder consort with music from across Europe. This will include dances, madrigals, Fantasias and In Nomines. Suitable for all recorder players. Some renaissance instruments may be available to borrow – please ask.

Renaissance Dance: Elizabeth Dodd

Italian late 16th century dance. These could be for 2, 3 or 4 dancers and featured a variety of shapes and patterns and some interesting footwork. The dance we shall do will be chosen to suit the number who sign up. Participants should wear comfortable soft-soled shoes with or without a low heel.

Renaissance band: Ali Kinder

For players of anything and everything: crumhorns, recorders, sackbuts, curtals, partridges and pear trees. Pitch A=440

More than just 'Innsbruck' - the music of Heinrich Isaac: Clare Griffel

Monteverdi is not the only composer to have an anniversary this year – the prolific and influential Heinrich Isaac died in 1517. Now remembered mainly for the song 'Innsbruck', he composed many works both sacred and secular. In this session we will explore a representative selection. Suitable for singers, recorders, viols and plucked strings. A = 440

A beginner's guide to harpsichord maintenance and repair: John Treherne

This will be a question-and-answer session for owners of harpsichords, spinets etc who would like advice on keeping their instruments in good order.

THURSDAY 3rd AUGUST

Try a lute: Martin Eastwell

A brief introduction to the instrument's history and repertory, followed by a hands on session, in which students will work on the basics of lute technique, using a selection of simple exercises, tunes and ensemble. Lutes provided!

Ornamentation: Oonagh Lee

Classy and stylistically appropriate ornamentation is beautiful, appealing and exciting to the listener. We all love to hear it, but it can be deeply daunting to know where to start. This session aims to give some helpful starting guidelines, and to make a distinction between high baroque French and Italian ornamentation. Examples will be provided and participants will be shown some fail proof tricks for attractive ornamentation. Participants are invited to bring examples of slow movements they would like to ornament, but music will also be provided in this session. Suitable for recorder players of grade 5 standard and above.

Guided walk – Whinney Hill and Maiden Castle: Mary Tyers

Riverbanks out to Whinney Hill (panoramic views of the city) and Maiden Castle (site of an Iron-Age Fort). As in previous years, this will be a fairly brisk one and a half hour walk, so reasonable levels of fitness are needed, together with suitable footwear.

What is a baroque recorder? Alan Davis

When applied to recorders the term 'baroque' is generally used to refer to the design established and developed by Arnold Dolmetsch in the 1920s as opposed to the wide-bore renaissance type. However, Dolmetsch's design differed in a number of small but significant details from the recorders in use in the late 17th and early 18th centuries. This session offers the opportunity to find out more about the essential characteristics of authentic baroque recorders and to try copies of original instruments. Please bring a baroque piece with which you are familiar and which you can play with some confidence, preferably with at least one flat in the key signature.

Cobbold – New Fashions: Ali Kinder

A look at William Cobbold's piece 'New Fashions', where snatches of songs and ballads are interspersed within a five-part fantasia. For viols and voices. Pitch A=415

The Scottish viol: Susanna Pell

In this part presentation, part practical session Susanna will tell the story of an extraordinary viol and her explorations into the kind of music it might have played. Anyone is welcome to attend but viol players are encouraged to bring instruments and to join in the fun of plundering the Scots fiddle repertoire to discover a whole new wealth of tunes and to find ways of adapting them to the viol. Pitch A = 415

Viol masterclass: Jacqui Robertson-Wade

This choice of delight is for anyone who would like to play a piece to a very small and friendly audience in an open lesson format. (You may want to perform in this master class before performing at one of the student concerts.) Any piece can be played so long as you know it well - possibly even from memory, but this is not mandatory! Repertoire can be a solo instrument with/without keyboard accompaniment or viol duet. So if you've been playing a duet with your teacher and can find someone else to play the other part – then come along! Easy or difficult – it doesn't matter! Go on – give it a go! Pitch A415 if playing with harpsichord

FRIDAY 4TH AUGUST

Recorder Technique Workshop: Jane Rumney

An open session in which any recorder player of any ability can feel free to come along and discuss any aspect of recorder technique which they would like to explore in more detail than is usually possible in morning tutorials. We will look at technical difficulties in an open relaxed session and try to come up with solutions or exercises you can work on. Bring your recorders, your questions, and (if you wish) your music.

Recorder masterclass: Alan Davis

The set piece is G P Telemann: Sonata in C from Essercizii Musici (Schott OFB103 or No 6 in Musica Budapest EMB1354). This class will be for a maximum of four performers, who should prepare all three movements of the sonata. Observers are very welcome. Students are offered the opportunity to play with continuo accompaniment by Jacqui Robertson-Wade (bass viol) and Tim Harper (harpsichord). The main emphasis of the class will be on performance and projection, but due attention will be given to both stylistic and technical issues where appropriate. Pitch A = 415

Monteverdi transcribed for recorders: Mary Tyers

We will play a selection of mass movements and/or madrigals. A = 440

Listening in activity: Susanna Pell

A repeat of last year's performance of 18th century music for unaccompanied viol in which we explore the concept of listening in activity. Participants are encouraged to bring an activity (a knitting project, the papers, a pack of cards, a book.....) in order to simulate an 18th century domestic setting where it was rare for attention to be focused solely on the music. Pieces by Abel, Telemann, Marais et al. A good option for those who would like a quiet, restorative session before the rigours of the evening concert!

17th-century music for violins and viols: Elizabeth Dodd

During the 17th century violins often played in consort with viols - there is certainly plenty of iconographic evidence, especially on the Continent. We shall look at some of the music which fits this combination well, in particular, works by Englishmen working abroad such as Thomas Simpson and Peter Philips. Pitch A 415

West Gallery Music: Clare Griffel

West Gallery Music is so called because it was performed in the galleries at the west end of country churches, particularly those without an organ. The texts are a mix of metrical psalms, other devotional pieces and Christmas carols, and the settings are generally by composers who are otherwise unknown. Intended to be performed by amateur 'quires' including both voices and instruments, the music is attractively tuneful and technically straightforward. For singers, baroque strings and bass viol. Pitch A 415